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A

New Method of Learning
PSALM-TUNES,
WITH AN
INSTRUMENT of MUSICK
CALL'D THE
PSALTER.



By JAMES LEMAN.

LONDON:

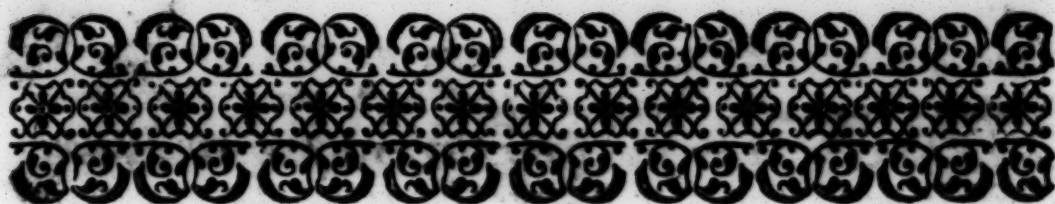
Printed for the AUTHOR, by G. SMITH, in Princess-
Street, Spittle-Fields. 1729.

11

THE
MOUNTAIN

NOTION

THE
MOUNTAIN



THE INTRODUCTION.



*S*inging of Psalms being constantly made use of in the publick Worship of Almighty GOD, by Christians of almost all Denominations; it is very amazing to hear, how poorly and awkwardly, we of this Nation, generally perform the same.

And tho' we have several very good and easy Tunes, yet not above five or six are commonly made use of; and scarcely one private Person in a thousand is able to sing them right; nay, even among the Clerks themselves, there are very few who understand so much of Musick, as to be able to sing many of them either.

The French and Dutch Protestants here with us, sing their Psalms much better than we, though their
A 2 Tunes

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Tunes are more difficult than ours, as well as more in Number; whereas we, for the most part (excepting those Churches where they have Organs) sing our Psalms, as if it were a new or strange Exercise, that we were not yet used or accustomed to.

The Reason of which cannot be, as some would insinuate, that we of this Island are not generally such Lovers of Harmony as the Inhabitants of some neighbouring Nations; because the Generosity of our Nobility and Gentry, in procuring the best of Musicians, both Vocal and Instrumental, from Foreign Parts, is a plain and full Proof of the contrary.

Neither can it be a Want of Capacity in us, more than in any other People, because even the Readiness of the Vulgar, in learning all manner of Airs and Tunes, which they accidentally hear, sufficiently shews their Capacity; and therefore, there must be some other Cause, why we so generally perform that most pleasant and delightful Part of Publick Worship in so poor and lifeless a manner.

I fear indeed it may partly proceed from that low and mean Opinion, which, for want of due Consideration, we may have conceived of that most Noble and Heavenly Employment: The Excellency of which I do not here intend to set forth, but leave it to be done by those who are not only more capable, but whose Business it also more properly is. I would only take this Opportunity (with due Submission) to desire those Reverend

The INTRODUCTION.

V

verend Persons, to make use of all proper Occasions, both in publick and private, of recommending and encouraging the Study and Practice thereof.

I have sometimes thought, the old common Custom of the Clark's reading the Lines of the Psalm to the People, to be a Hindrance to their remembring the Tunes, because they having sung the Line out, their Thoughts are so intent upon what he is going next to deliver, that they, in a great measure, forget the preceding Part of the Tune; and doing thus one Line after another, may be one Reason why the whole Tune is remembered but in a very imperfect manner.

If this old Method could once be laid aside, I am perswaded the People would not only soon learn to sing the Tunes much better, but might also sing the Psalms with more Understanding and Devotion than is commonly done; for by receiving the Words of the Psalm from the Clark in so interrupted a manner, the Sense is thereby commonly so broken, that oftentimes there can but little be understood. And therefore, I think, this Consideration only, should be sufficient to lay it aside: Neither would this be altogether new or strange, there being some Churches that have made it their Practice for many Years; and I have had the Pleasure to observe, that in such Places this Duty is performed with more Regularity than in other Places.

Besides, this Method of singing the Psalms throughout, without reading each Line, is what the French, Dutch,

and other Foreign Protestants have always made use of; and it is very well known how agreeably they perform that Part of their publick Worship: And even in those Churches of ours, where they make Use of Organs, if they were to play the plain Tune only, Line after Line, and leave out the little Interludes that are made between, or at the End of each Line, it would, in my Opinion, be more agreeable; because it would much better suit the Place and Occasion.

Having said thus much concerning Psalmody in general, I proceed now to take notice of this new and particular Manner of learning the same, hereby recommended; which, tho' very plain and easy, yet is not publish'd with any Design of laying aside the common Method of learning Musick; because, all that is intended hereby, is only for Psalm-Tunes; and that in the same plain manner as they are commonly sung in Churches; the chief end of making this Invention publick being for the Use of such Church-Clarks, who, for want of proper Instructions, know little or nothing of Musick; but who, having learned the few Tunes they know, by the Ear only, very frequently sing them wrong; as likewise for such others, who, though they may have some little Skill in Musick, are yet scarce able to learn a Tune by themselves, which they have never seen before, or which happens to be set in an uncommon Key: The Benefit such Persons will receive hereby, is, the Certainty they will have of playing or singing the Tunes right; as also, of knowing the true Difference there is in such Tunes, as are in some Parts thereof very like one another;
and

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and in singing of which they are very apt to confound and mix together. The Order the Tunes are placed in, may also help them to have a tolerable Idea, of what in Musick is called a flat third Key, and a sharp third Key; of which more hereafter.

This Invention may also be very acceptable even to such who have been regularly taught to sing, but not to play on any Instrument; because herewith, a Person may with ease, either sing the Treble, and play the Bass; or sing the Bass, and play the Treble at the same Time: And Three or Four such Persons together, with each an Instrument, may form a very agreeable Consort, by both singing and playing each their different Parts together.

This way of learning will also very much help such who labour under the Misfortune of having a bad Ear; because if the String be true, and the Bridge upright and in it's proper Place, the Notes will be always very well in Tune; and such as in some Keys may be otherwise, will want so very little of it, as not easily to be discerned even by a good Ear; the Distance of each Note being placed according to the Mathematical Rules.

*This Instrument will likewise be useful for such private Persons as are desirous of knowing the Psalm-Tunes, but who for want of Ability, Conveniency, Time, or Opportunity, are not able to learn them in the common way; for hereby a Person may in a very short Time
learn*

learn the same, and this not only without a Master, or any one to teach them, but also without the Perplexity of the Gamut, together with the Names, Places, Time and Distance of the several Sorts of Notes and Rests; as also the Nature of Flats and Sharps, with the Difference of one Key and Cliff from another; and many other Things, which not only require much Time to learn, and Pains to remember; but also which cannot well be attained without the Help and Assistance of a Good Master.

'Tis possible that some Addition may be made to this Invention, so as thereby to learn any plain, common Song or Tune, by placing Notes over each of the Letters, to signify the Time or Length thereof: But this would not only be going back to the antient Way of learning Musick called Tablature, now almost out of Use; but would also make this Way so very difficult, as to require a Master, and even more Time to learn the same in, than the common Way of learning Musick now does.

And therefore, to prevent all Difficulties as much as may be, care has been taken in the following Directions, to use such plain and common Terms and Expressions, as are intelligible even to the meanest Capacity.

Again, for the Ease of the Learner, but Four Keys or Orders are made use of, for all the following Tunes, which are, Two with a Flat Third, and Two with a Sharp

The INTRODUCTION. ix

Sharp Third: And the Method of ranging all the Tunes of each Key or Order together, has been taken rather than any other; because hereby the Learner will much better discern the Difference between one Key or Order and another, than if they had been all promiscuously mixed together.

To conclude; There is added at the End of the Book, Two TABLES; the First sheweth the Name, Order and Number of each Tune; and the Second, the several Kinds of Metre, with the Number of each Tune proper thereunto.



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THE FIRST PART OF THE
HISTORY OF THE
CITY OF NEW YORK
FROM THE FIRST
SETTLEMENT OF THE
CITY IN 1624
TO THE PRESENT
TIME

BY
JOHN B. HENRY
OF THE
CITY OF NEW YORK

NEW YORK
PUBLISHED BY
JOHN B. HENRY
AT THE
OFFICE OF THE
CITY CLERK
IN THE
CITY OF NEW YORK

1854



DIRECTIONS,

FOR

Tuning and Playing

ON THE

PSALTERER.



Efore I begin with the Directions for Tuning and Playing, I think it very proper that some Account should be given of such particular Parts of the Instrument as are made use of in playing, in order to make the said Directions more plain and intelligible:

a 2

As

xii *Directions for Tuning and*

As first; the small String is to play the Treble, and the large String for the Bass. Secondly, the little small Pieces of Brass-wire or Ivory, on both Sides the Finger-board, just under each String, at about an Inch distant one from another, are called Frets; the Use of which is by stopping or pressing down the String in those Places with the Finger, to form such particular Sounds as in playing any Tune are required. Thirdly, the Letters of the Alphabet, plac'd in the Middle of the Finger-board, between each String, are intended to answer the Letters in the following Tunes, by directing to which Fret the Finger must be placed Note after Note to play the same.

This being all that I think need be said of the Instrument, I shall now proceed to shew how the same must be Tuned; In doing of which, you must begin with the small or Treble String: This you must wind or screw up to such a Degree, till the Tone or Sound thereof is the same with that called G, in consort Pitch; which because it is supposed you are ignorant of, it is therefore thought

Playing on the Psalterer. xiii

thought convenient that there should be given with the Instrument, a small Pipe of that Note or Tone, to be a Guide and Help in tuning the same. And yet there is no absolute Necessity of always keeping the Tone of the String so very exactly with the Tone of the Pipe; but you may make it higher or lower, at your pleasure, especially when you intend to sing and play together, you ought then to make the Tone of your Instrument agree with the Tone or Pitch of your Voice, otherwise you cannot sing without some Uneasiness.

As for the large, or Bass-String, that must be tuned just eight Notes lower than the other; which Difference between one and the other is what in Musick is called an Octave: To find out which, you must wind or screw up the String to such a Degree, that when you stop it with your Finger at the Letter N, which is just the Middle of the String, it must produce the same Sound or Tone as the small String does when open, or without stopping it any where.

This

xiv *Directions for Tuning and*

This is the Method of tuning both Strings to answer one another; which nevertheless is not always necessary, except when you intend to play the Treble and Bass by turns one after another; otherwise in playing the Treble only, or the Bass only, there is no Occasion to be so very exact in tuning them either to a certain Note, or to one another; but you may make use of them as they happen accidentally to be, and you will find they will answer your expectation: The foregoing Direction of using the Pipe for tuning, is only for such Persons, and such Times and Occasions, as may require more than ordinary Exactness in doing the same.

Another Thing to be observ'd, in order to play in Tune, is, that as the Distance between each Fret is fix'd in Proportion to a String Thirty Inches long, you must therefore be very careful to keep the Bridge always upright and in its proper Place; which Place therefore is (or ought to be) marked with Ink, upon the Belly of the Instrument, and should be just Thirty Inches from the Nut or upper Part; for if the Bridge is out of its
proper

Playing on the Psalterer. xv

proper Place, every Note you play will be out of Tune : And therefore, because few Persons have a Thirty Inch Ruler by them, to measure on all Occasions the Distance of the Bridge from the Nut to the Top, or upper Part of the Bridge, it is resolv'd that the Bows that shall be given with these Instruments, shall be just Thirty Inches, from End to End; which being always ready at hand, will on that account be more convenient than any other Kind of Measure.

You must also be careful to have true Strings, that is, such as are even, or all of a Thickness, without any Knot, Joining, or any other visible Defect; and therefore when you are playing, and find that your Notes are not in Tune, first examine your Bridge, to see if that stands in its right Place; which if it does, and your Notes are still out of Tune, you must conclude the String to be faulty in some Part or other; which, if upon Examination you can find out, you must cut the faulty Part, and try the remaining. But if that will not perform as it ought, lay it aside and try another String in the same Manner, until you meet

xvi *Directions for Tuning and*

meet with one that will: And in buying of new Strings, keep always as high as possible you can to the Size or Thickness of your first Strings, which ought to be much the same with the Second and Fifth of a Bass-Viol.

The next Thing to be taken Notice of, is the Manner of Playing, or Holding the Instrument; to which there need nothing more be said than that it must be held and play'd with in the same manner as the Bass-Viol; the broad or Bottom-Part being held with and between the Legs, while the upper Part or small End is kept up and held with the left Hand; which also is the Hand with which the Strings must be stopp'd: And in doing of which observe that you always stop the String close down to the Finger-board, but not just upon or below the Fret, but rather a little behind or above it. And as for the right Hand, that must be employ'd with the Bow, in the same manner as with a Viol.

The next, or last Thing to be directed in, is the Method of Playing, or Learning any of the following Tunes; which take as follows. Suppose you would begin with playing the
eight

Playing *on the Psalterer.*

eight Notes ascending in the first Key or Order, which is A with a Flat Third : As that begins with the Letters A C D F, you must, to make the Notes or Sounds signified thereby, begin with sounding the String open, or without stopping it in any Place, which the Letter A always signifies, both in Treble and Bass: And as your second Letter or Note is C, so to make it, you must stop your String at the Fret, even with the Letter C, and then in sounding the String, you will have the Second Note. And as D is the third Letter or Note, you must now stop your String at the Fret, even with the Letter D; and in sounding the String, you will have the Third Note: So also, as F is the fourth Letter or Note, to make it, you must stop the String at the Fret, even with the Letter F; and then in sounding the String, you will have the Fourth Note. And as the other four Ascending Notes are the Letters H I L N, you must proceed with these in the same manner as with the foregoing Letters, which is, by stopping the String at those Frets marked with the Letters H I L N. The same Me-

Directions for Tuning and

thod must be taken in playing any of the other eight Notes, either Ascending or Descending, as also in playing any of the following Tunes. As for Example: Suppose you would play N^o 27. which is York Tune, and is in the Second Order, or A with a Sharp Third; as that begins with the Letters A E H F, so to make the Note A, you must sound the String open, as before; then for E, the second Note, you must stop the String at the Fret E; and for H, the third Note, you must stop the String at the Fret H. Again, for F, the fourth Note, you must stop the String at the Fret F. And thus in the same manner every Note is made by stopping the String at such Letters on the Instrument one after another, as you see are set down in the Lines of each Tune. The Bass is performed in the very same manner, only by stopping and playing upon the Bass or larger String.

As to the Time or Length of each Note, that is left entirely to the Pleasure and Discretion of every Person; provided the Notes be all made alike, in the same manner as they are commonly sung in Churches; only the last
Note

Playing on the Psalterer.

Note of each Line may be held out a little longer than the rest of the Notes.

Before you begin to learn any of the Psalm-Tunes, it will be very proper you should play the eight Notes ascending and descending, in the four different Keys or Orders, several times over, until they are become so familiar to you as that you are able to discern the true Difference between one Key or Order and another; the knowing of which will be a great Help afterwards in learning the Tunes.

And because having a right Notion of a Flat, or lesser Third, and a Sharp, or greater Third, will also herein be very useful, I shall therefore be very plain and particular in explaining the same. Observe therefore that the third Note in the eight Notes ascending, in the first Key or Order, or A with a Flat, or lesser Third, is the Letter D; whereas in the second Key or Order, or A with a sharp Third, the third Note is the Letter E; which Letter E is a greater or sharper Tone or Note than the Letter D, by one Degree or Half Note. The same Difference you will also find

Directions for Tuning and

in the third Note or Letter of the third and fourth Orders; for in the third Key or Order, or F with a lesser or flat Third, the third Note is the Letter I; whereas in the fourth Key or Order, or F with a greater or sharp Third, the third Note there is the Letter K: Which said Note is greater or sharper than the Letter I, by one Degree or Half Note. Observe also in either of these eight Notes ascending, that when the third Note is flat, the sixth and seventh is flat also; and when the third Note is sharp, the sixth and seventh is sharp also. As for Example, in the first Order, or A with a flat Third, the third, sixth and seventh Notes are the Letters D I L; whereas in the second Order, or A with a sharp Third, the third, sixth and seventh Notes are the Letters E K M; which Letters E K M are each of them higher or sharper than the Letters D I L, by one Degree or Half Note. The same Difference may be observ'd in the third, sixth and seventh Notes of the third and fourth Orders, as also in all Tunes of what Kind soever: And this Difference is the Cause or Reason why Tunes
and

Playing on the Psalterer.

and Aires of all sorts come under the Denomination of one or other of these Titles.

And as the understanding some of the most common Terms in Musick may be very agreeable to some Persons, I shall close these Directions with a short Account thereof, especially because they may be as well, if not better understood and comprehended by this Instrument, as any other. For Example,

a Semitone, or half Note is one Fret; as from A to B, or from any one Letter to the next following Letter.

a Tone, or whole Note, is two Frets; as from A to C, or any other two Frets next one another.

a Flat Third or lesser Third is three Frets; as from A to D, or any other three Frets.

a Sharp Third, or Greater Third is four Frets; as from A to E, or any other four Frets.

a Fourth, is from A to F, or any other five Frets.

a False Fifth, is from A to G, or any other six Frets.

a True Fifth, is from A to H, or any other seven Frets.

A Flat

Directions for Tuning and, &c.

a **Flat Sixth**, is from A to I, or any other eight Frets.

a **Sharp Sixth**, is from A to K, or any other nine Frets.

a **Flat Seventh**, is from A to L, or any other ten Frets.

a **Sharp Seventh**, is from A to M, or any other eleven Frets.

And lastly, an **Octave** is from A to N, or any other twelve Frets, or Half Notes whatsoever. And thus you have an Account of the Name of every Fret or Half Note in an Octave.

Having now given (as I conceive) sufficient Rules and Directions, whereby any Person, willing to take a little pains, may instruct himself, I leave the same to his Application and Industry.



Here



Here follows,

The EIGHT NOTES,

Ascending and Descending,

In the Four different KEYS or ORDERS,
made Use of in this Book.

*The Eight Notes, Ascending and Descending, in the First
Order, or A with a Flat, or Lesser Third.*

Ascending, A C D E H I L N
Descending, N L I H F D C A

This is what in Musick is called an *Octave*; and if you
would make another *Octave* in the same Key or Or-
der, begin again in the following manner:

Ascending, N P Q S V W Y Z
Descending, Z Y W V S Q P N

This in Musick is called an *Octave in Alt.*

The

The Eight Notes, ascending, &c.

The Eight Notes, Ascending and Descending, in the Second Key or Order, which is A with a Sharp or Greater Third.

Ascending, A C E F H K M N
Descending, N M K H F E C A

To make an Octave in Alt, in the same Key or Order, begin again in the following manner :

Ascending, N P R S V X Z ✚
Descending, ✚ Z X V S R P N

The Eight Notes, Ascending and Descending, in the Third Key or Order, which is F with a Flat, or Greater Third.

Ascending, F H I L N O Q S
Descending, S Q O N L I H F

The Eight Notes, Ascending and Descending, in the Fourth Key or Order, which is F with a Sharp, or Lesser Third.

Ascending, F H K L N P R S
Descending, S R P N L K H F

Here is no Octave in the Alt set down in these two Orders, because there are not Frets enough upon the Instrument to make all the Notes required therein.



THE
TREBLE and BASS
OF THE
PSALM-TUNES,
SET FOR THE
PSALTER.



1880

THE

OF THE

PSALTER.

1880



T U N E S

IN THE

FIRST ORDER,

OR:

A with a FLAT THIRD.



The CREED, or St. Mary's Tune.

The TREBLE.

A D C A N L I H
H L D H F D
H L N P H F D L
F H A D C A

The BASS.

N N H I I Q S N
Q P N I L D
Q P N L Q I N L
L D I F H A

The FIRST Order.

BRISTOL Tune.	2	The Bass.
A H F D A D C A		N A C D I F H A
D H C D F H		N M H N I H
H I F L H F F D		N I L H D I L D
A F D C C A		I F N F H A

The LAMENTATION, &c. or Martyrs Tune.

The TREBLE.	3	The Bass.
A D A H D C A H		N N I H N L I H
H L H K N H		H H N F I H
H L F H D C A H		H H L D A F I H
L K F K H A		H F I F H A

By J. Church.	4	The Bass.
A D H A H I I H		N N L I H F F N
D F H I F D		N P Q I L D
Q P N L I H N M		Q L N P L Q I H
Q P N H M N		N F I H H A

The FIRST Order.

5

By J. Church.

5

The Bass.

H N M N H I I H
L N L I F D
H H K L H H F H
H I F H C A

N N H I N I F N
H I H F L D
Q N F L N L I H
D F I H H A

LINCOLNSHIRE Tune.

6

The Bass.

N N L N H I I H
L I H F L D
H D A C L N P Q
L N D F H A

N I H I Q S F N
L N Q P H N
N H D L H I F N
H N Q P H A

LONDON New Tune.

7

The Bass.

C H C D A F K F
C H C D F H
F K F H D C D C
H F D F C A

H M H N N K F F
H M H N L D
L F F M N H A H
D L N F H A

St. EDWARD's Tune.

8

The Bass.

H N L I H N P M
N P H K G H
H L E F E F H I
H N N P M N

A D E F A I F H
N G H A C H
H E A I H F A F
D A I F H A

C

CHRIST

CHRIST HOSPITAL Tune. 9

N Q P N H I L H
 H L I H F D
 D H I L N L N P
 N Q N P P N

The Bass.

N N V N Q S L N
 N Q I Q S N
 N Q N H I D I H
 N N I F H A

CHESHIRE Tune. 10

A A C D D C C A
 A D D F F H
 H H H F C D F H
 H F D F C A

The Bass.

A D C A N F H A
 A N N L L D
 D Q Q L L N I H
 D F A F H A

STANDISH Tune. 11

A D C A H F D C
 C D H H F H
 C D F C H F D C
 H F A D C A

The Bass.

N N H A D L N H
 H N L I I H
 H N F L D L N H
 D F N H H A

St. CYPRIAN's Tune. 12

A H H I H N F H
 H L F I D H F D
 F H C D A F D C
 I F H D F H C A

The Bass.

N M H N L I I H
 Q P L N H L L D
 P M H N N I F H
 N P M N I D H A

TE

The FIRST Order.

7

TE DEUM, or the 41 Psalm Tune.

The TREBLE.	13	The BASS.
A D C A H D F H		N N H I H N I H
L I H H F H		H N L I I H
H N N L H I F D		N I N P Q I L D
D F I H H A		Q P N H H A
A A C D F H H N		N N H N I Q Q I
L D H F F D		L N H I L D
Q P N L L I F H		Q L N H H I L D
L N F H H A		Q N I D H A

VENI CREATOR, or the 132 Psalm Tune.

The TREBLE.	14	The BASS.
N N M N P Q N P		N Q P N M N I H
H N M N P Q		Q N H I L D
Q P L Q P N N M		D F H N M N I H
Q N Q P P N		N Q N H H N
N N M N H I L D		N F H N Q N P Q
H H G H C H		D Q P N I H
H N M N P Q N P		D Q P N M N I H
N Q N P P N		N N I F H A

The

The LORD'S PRAYER, or the 112th Psalm Tune.

The TREBLE.

15

The BASS.

H H D F H D C A
 H H F L H D F H
 H N P Q P N M N
 N P N L K H G H
 N L K L H H F D
 H I H D F D C A

N M N I D F H A
 N Q P L Q N I H
 D Q P N M N H N
 N M N H P Q P H
 N Q S P Q I L D
 D I L N F H H A

The 51st Psalm Tune.

16

The BASS.

H H H N L I I H
 L L I H F D D C
 H H H F H L I H
 N L H I H F F D
 D C C A H I F D
 H N N L H I I H
 L L I H F D D C
 D F H A D C C A

N N L I D F F N
 L P L Q L N N H
 Q Q Q L D L F N
 I Q Q N Q L L D
 D F H N N I P N
 Q N I D Q S F N
 L P L Q L N N H
 D L H I D F H A

The FIRST Order.

9

The 21st Psalm Tune.

17

The Bass.

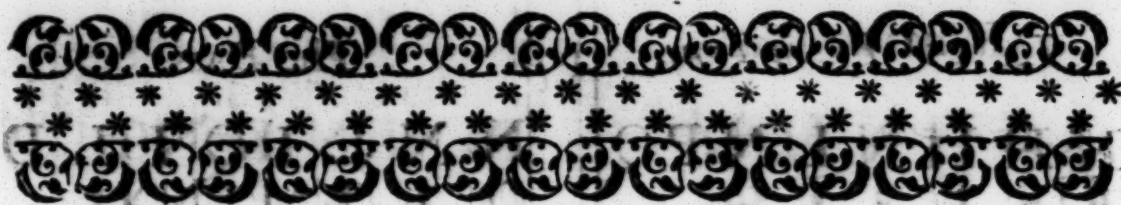
HHHNLNPQ
LNHILH
HLNPLNPQ
QPNMN
NNMNHNLH
HLDHFD
DHI LNLNP
NQNP PN

NNLIQILD
QIQNLQ
QP NLQILD
QLQSVN
NSUNQILQ
QPQILD
QQNLIHNL
NNIHH A



D

TUNES



TUNES

IN THE

SECOND ORDER,

OR:

A with a SHARP THIRD.



The IIIth Psalm Tune.

18

The Bass.

A	H	H	K	H	F
F	H	K	L	K	H
E	F	E	C	C	A
H	K	H	F	E	C
F	H	F	L	K	H
E	F	A	C	C	A

N	M	N	K	N	F
F	L	K	H	P	H
N	K	N	F	H	A
A	F	E	C	A	H
F	L	K	H	P	H
N	K	E	F	H	A

WHITBY

The SECOND Order.

11

WHITBY Tune.

19

The Bass.

A E I N H K
H F E C E H
H E A N M K K H
C E F H E A

N N N K N F
N F N P N H
H N K F H N P H
H N K H H A

By J. W.

20

The Bass.

A H E F E C
C E H H G H
H K M N K H F E
H A F E C A

N N H K N H
M N R P C H
N F H N F E C A
H K F H H A

The 120th Psalm Tune.

21

The Bass.

A E F H K H
H K M N K M
H N M K H G
H K H H G H
E K H F E C
H F E E C A

N N K H F N
N K H N P H
N K H G H C
H G H P C H
N F H K N H
H K N F H A

The

The SECOND Order.

The 148th Psalm Tune.

22

A H N N M N
 K N N K F F
 N P M N K H
 K L K F H F
 N P M N, H N L K
 H F H E A F C A

The Bass.

N M K F H N
 S R N S F F
 S P U R S N
 S P S K N F
 S P V N, N K H F
 N P M N K F H A

The same, by Mr. Hart.

23

A H N P M N
 K L K H H F
 N P M N K H
 K L K H H F
 N P M N, K L K H
 H F H E A F C A

The Bass.

N M K F H N
 S R S L N F
 S P U R S N
 S R S L N F
 X S V R, S P S R
 N P M N K F H A

The same, by J. Clark.

24

E H K F E C
 H E A N P R
 R S R P N M
 N P H M K H
 M N M K, H L H E
 A F H K H E C A

The Bass.

N N S P N H
 H N E K H A
 N K H F A H
 K M N P C H
 H N R S, R P H N
 N K H F E H H A

The

The SECOND Order.

13

The same, by *W. Croft.*

25

H N M N H K
H E H E C A
E G C H K M
P M H K G H
M N H K, N M K I
I K M N H E C A

The Bass.

A A C E A F
M N E H H A
N P N M K H
G H M N P H
H E E F, E C F E
R N M K E H H A

The same, by *J. W.*

26

A H H K M N
H K H F E C
C H G H K M
N M K H G H
H K M N M K I K
N M K H F E C A

The Bass:

N M N F H A
N F N P N H
H M K H C H
K H N M K H
H F H K H N M K
K H N M P N H A

York Tune.

27

A E H F K E H C
C E H H G H
A E H F K E H C
E F E C C A

The Bass.

N N R S F N A H
H N M N P H
N N R S F N A H
N K N F H A

E

WEST--

WESTMINSTER Tune.	28	The Bass.
A A A C E F C H		N N K H E C C A
A E H H G H		A N M N P H
E F H K H F E C		N K H F H K N H
H F E C C A		E F N F H A
St. MICHAEL's Tune.	29	The Bass.
H E A K H F F E		A N N F N P H N
H N M K G H		N N H N P H
C E E H E F H K		H N K M N P N F
N K F E C A		E F K H H A
St. ANNE's Tune.	30	The Bass.
H E K H N N M N		A A F E K F H A
H N H K G H		N N M N P H
M N K P M N K M		H E F C H K C H
H K N P M N		N F E F H A
St. DAVID's Tune.	31	The Bass.
A H N E H F E C		N M K N E F A H
A H A F K H		N M N K F N
H K E H A F E C		N F N M N F N H
H A E F C A		E F N F H A

The SECOND Order.

15

EXETER Tune.

32

A H E F H K K H
H N K M M K
N M H K E H G H
H E A C C A

The Bass.

N M N K H F S N
N K S P R K
K M N F N H P H
N N K F H A

CHICHESTER Tune.

33

A E C F E K K H
E K H E G H
H E K H E F H K
H E A F C A

The Bass.

N N H K N F F N
N F H K K H
N N F N N L H F
N N K F H A

By J. W.

34

A E F H E F E C
C E H H G H
H K M N E F E C
H F E C C A

The Bass.

N N K H N F N H
H N R P C H
E C H A N F A H
N K N F H A

LONDON Old Tune.

35

A H E N H K N M
H N E H C A
H N K M H K K H
E H N E C A

The Bass.

N M N K E F A H
N K N E H A
N K P H M N P H
N M K N H A

CANTER-

16 *The SECOND Order.*

CANTERBURY Tune.

36

The Bass.

A E C E A C E F
F E C A E C
C F E C A F C A
E C A F C A

A N H N K L N F
F N H K E H
H P N H K F H A
A H K F H A

GLOUCESTER Tune.

37

The Bass.

A H E C A F H K
E C E F H E
H E K H A F E C
F E H C C A

N M N H N K H F
N M N K H N
N N F H K M N H
F N E F H A

ELY Tune.

38

The Bass.

A A C E H E F C
H K H H G H
E H F E A F E C
C H A E C A

A N H N H N F H
N F H N P H
N A C E K F N H
H E K E H A

By J. M.

39

The Bass.

A H E K H F E C
H N M K K H
E H K H A F E C
H E F C C A

N M N F E C A H
N K H N P H
N E F E K M N H
M N K F H A

By

The SECOND Order.

17

By J. W.	40	The Bass.
A H E K H F E C		N N M K E F A H
C E F H K H G H		H N K M N M K H
H F E H A F E C		E F N M N K N H
C E H C F E C A		M N H K C E H A

MAGNIFICAT.

The TREBLE.	41	The Bass.
E F H K H F F E		K P N F N P C K
H N M K K H		N K H N P H
E H F E K H F E		K E F N F N P K
A C E F H A		N M N K H N
C K F N K H H F		L F L K L N A F
F C E F H K		C P N L L K
F A C E F C K F		P K F N K L F L
C H F E E C		L H C K K C

F

ALLER-

ALLERTON Tune.

42

A A A C E F C H
 A E F H C H G H
 E F H K H F E C
 H F E C A E C A

The Bass.

A A A H E C C A
 A N K H M N P H
 N K H F H K N H
 E F A H K E H A

The 113th Psalm Tune.

43

A A C E A E F H
 H F E C A E F H
 K H F E A C C A
 A A C E A E F H
 H F E C A E F H
 K H F E A C C A
 N N N M H K K H
 N N N M H K K H
 E F K H E F F E
 C E F H F E E C
 H K M N M K K H
 A C E F E C C A

The Bass.

N N M N N K K H
 H K N M N K K H
 F N P N E F H A
 N N M N N K K H
 H K N M N K K H
 F N P N E F H A
 A N K H M P C H
 A N K H M P C H
 N K K M N P C K
 M N K H C H K C
 H G H A H P C H
 N M N K N F H A

The SECOND Order.

19

The 122a Psalm Tune.

44

A H H K M N
N M K H G H
E E A F E C C A
H H K H F E
E H H F E C
E F E A E C C A
A A C E G H
H K M N K M
H H H K H F F E
C E H H G H
H K N N M N
N K H F E C C A

The Bass.

N M N F H A
N H K M P H
N N K M N F H A
N N F N P K
N M H K N H
N F N K E F H A
N N M N K H
H G H N P H
N N M K N P C K
M K H N P H
N K E F H A
N F H K N F H A

By J. W.

45

A E F H E F F E
H K H F E C
C F E K H H G H
A C F E C A

The Bass.

N N P R N P H N
R S R P N H
H K N S R N P H
E F K F H A

By

The SECOND Order.

By J. W.

46

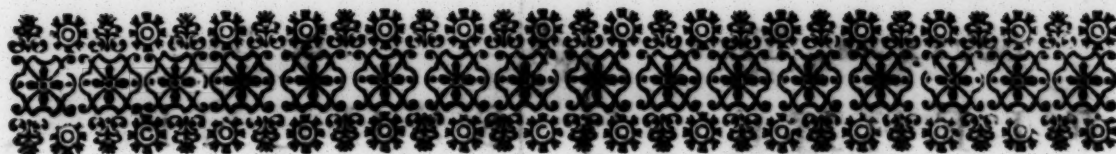
The Bass.

A A C E H F E C
 C E H H G H
 E H F E A F E C
 H A F E C A

A E H N E C A H
 M N R N P H
 N M H N K M N H
 E K M N H A



TUNES



T U N E S

IN THE

THIRD ORDER,

OR;

F with a FLAT THIRD.

The 25th Psalm Tune.

47

The Bass.

F I L H H F
I L I H F H
D F H I I H F H
A D I L H F

S O O L N F
S Q S N F N
N S Q I I Q S N
I Q S L N F

G

SOUTH-

The THIRD Order.

SOUTHWEL Tunc.	48	The Bass.
F I F H H F		S S O L N F
I L I H F H		S Q I Q S N
D F H I I H F E		N S Q I I Q S N
A C F L H F		I L I H N F

The COMPLAINT of a SINNER;
a Hymn.

The TREBLE.	49	The Bass.
F I H I L H		F S N S L N
H I N N M N		N F S V H N
F I H I L H		F S N S L N
Q P N N M N		N S Q S V N
D F F H H I		N L I H D I
D I I L L N		I F S Q Q I
D F H I L N		N I H F D I
N L I H H F		I Q S L N F

WIND-

The THIRD Order.

23

WINDSOR Tune.

50

FFH I H F F E
I N L I H I
I N L I H F F E
I H F F E F

The Bass.

SSQIQSFN
IIQNQI
IIQSNO LN
IQSLNF

MANCHESTER Tune.

51

FILNILON
NQINLI
INFLIHFE
NLIHHF

The Bass.

SSONSOLN
NNSQDI
IIOLSQON
IQSLNF

St. AMBROSE's Tune.

52

NFFHHIIH
IDFB DI
INFLEFBA
NEFH EF

The Bass.

FIFEAF LN
INOLQI
IIBHNF LN
IHFLNF

By W. Croft.

53

IHF L I H H I
I L N N L N
DFH I I H I
N L I H H F

The Bass.

SRSLFN NF
SQNOON
IOQSNOQI
KLFN AF

CAM-

The THIRD Order.

CAMBRIDGE Tune.

54

F I F H F C E F
 I H I H F H
 H H I L I H F E
 I H F F E F

The Bass.

S S O N I L N F
 S Q I Q S N
 N N S Q I Q S N
 I Q S L N F

LITCHFIELD Tune,

55

F F H I H I L N
 N L I I H I
 N L N I H F F E
 I H F F E F

The Bass.

S S Q I Q S O N
 I Q N O Q I
 I Q N S Q O L N
 I Q S L N F

WORCESTER Tune,

56

F H I H F L L K
 F N L Q P N
 N N I Q Q Q N N
 L I F L H F

The Bass.

S R S N O L L S
 S N V N H N
 N N S Q I Q S N
 H I O L N F

ROCHESTER Tune.

57

F H H I F H H F
 I L N I F H
 I I N L I H F E
 I H F F E F

The Bass.

S N L I O N L F
 S Q N S O N
 I I I Q S Q O N
 I Q S L N F

The THIRD Order.

25

OXFORD Tune.
E E E F F H L H
E E E F H I
H L H I F E F E
I H F F E F

58

The Bass.

N N N F S Q Q Q
N N N S Q I
Q Q Q I L N F N
I Q S L N F

SALISBURY Tune.
F H H I F F E F
I L N N L N
N Q N L I I H I
N L I H H F

59

The Bass.

S N L I O N N F
S O N O O N
I I I Q N O Q I
I Q S L N F

MEPSHAL Tune.
F F D I H F F A
I N L I H I
I N L I H F F A
I L I N H F

60

The Bass.

S S N I Q S F N
I I Q N Q I
I I Q S N O L N
I Q S I N F

COLESHIL Tune.
F F D I D F F A
I N L I D I
I N L I D F F A
I D F L H F

61

The Bass.

S S N I I O I N
I I Q N Q I
I I Q S N O L N
I I O L N F

H

The

The 1st Psalm Tune.

62

F I F L I O O N
 L N F I H F
 N N N L I O N L
 L Q I N L I
 I D F H I L O N
 S Q N O O N
 Q I L N Q O O N
 F L I H H F

The Bass.

S S Q O N L L I
 Q N O L N F
 I I I Q S O I Q
 Q N S O Q I
 I N O Q N L L I
 O Q S O L S
 N S V W N O L I
 O L S L N F

The 30th Psalm Tune.

63

N N L N F I H F
 N Q N L I N
 N L I H I F H E
 I L N L L I
 F N L I H I L N
 N L I H F H
 N Q S L L N I L
 L N F I H F

The Bass.

S Q O N O L N F
 S V W Q S N
 I Q S Q N O L N
 I Q N O Q I
 O I Q S N S O N
 I Q S N F N
 I N O Q Q O N S Q
 Q I O L N F

The

The HUMBLE SUIT of a SINNER;
a Hymn.

The TREBLE.

64

F N L I F I H F
F L D H F D
D I H I L N O N
F L I H H F
F F D I F H H E
N L I L L I
I O O N F L I H
E F I H H F

The Bass.

S I L N O L N F
L H N L L D
Q I Q N L K L F
S R S L N F
F I H F O L N F
I Q S Q D I
O L L S O L F N
N K O L N F

The 119th Psalm Tune.

65

F N L N H I L H
L I H F E F
N S Q P N Q P N
Q P N N M N
S N P Q S S R S
N Q N N L I
N O N I L I H F
L I H F E F

The Bass.

S Q O N R S L N
L S R S N F
S O N V W S V N
N V W S V N
S S S N W Y S
W V W O Q I
W O Q S O I N F
L S R S N F

The

The 77th and 141st Psalm 66
Tune.

F I F L I O O N
 N N L I I H
 H H F H D F H I
 F L I H H F
 F F D I H I L N
 N O N N L N
 N Q L N I H F H
 N L I H H F

The Bass.

S S O L S O L N
 I I Q S F N
 Q Q L Q N O Q I
 O L S L N F
 F I H F Q O O N
 I L N O O N
 I H Q I I Q S N
 I Q S L N F

The 18th Psalm Tune. 67

F E E F I H H A
 A F I H H F
 N L I H I H F E
 I H F F E F
 F I H F N N M N
 N L I H F E
 I E F H L L I H
 I H F F E F

The Bass.

S S N I F H H N
 N I F L N F
 I Q S N F E F N
 F N I L N F
 F F N O I F H N
 I D F N O N
 I N O Q I H F D
 F N I L N F

The THIRD Order.

29

The 71th Psalm Tune.

68

F F H I H D F H
H L I H F E
I E F H A C E F
I H F F E F
F F E F I I H I
I L I H F E
I E F H I L I H
A C F F E F

The Bass.

F I H F L N I H
Q O N Q S N
I H F D I L N F
F N I L N F
F I N F S O Q I
I H F N O N
I H F D I H I D
I L F L N F

By J. Church.

69

F F E F H I F L
O N H I L N
N L L L H I F C
A F D C C A
E E F H A F H I
I L D F H I
N K K L K L N O
N L I H H F

The Bass.

F F N O N S Q O
L S Q O O N
I Q Q R R S F H
I F N H H A
N N O N L I H F
S Q N O Q I
F S Q O N O N L
I H F N A F

I

STAF-

The THIRD Order.

STAFFORDSHIRE Tune.

70

F F F L I H F D
 I H F D F A
 F N L I H H F D
 F L I I H I
 I I I H F D F A
 L L I H F E
 N L I H F D C A
 D F I H H F

The Bass.

S O O L O Q L N
 F N O I O N
 O N Q I L N F N
 O L N O Q I
 I I I Q S N O I
 Q H I Q S N
 I Q S N O I L F
 N L S N N F

ANSLEY Tune.

71

A F H I H F H E
 E F H E A F H I
 L L I H I F H E
 A F H I H F E F

The Bass.

F F N I Q S L N
 N I H N I O Q I
 Q Q I Q S S L N
 N O Q I Q S N F

The French 100th Psalm Tune 72
the Old way.

F H D I H F E F
 A F D F I I H I
 I L N F H I F D
 D F I D F D B A

The Bass.

F N N I Q L N F
 F S N O I O Q I
 I H F O Q I L D
 I F F N O I L F

The

The THYRD Order.

31

The French 100th Psalm Tune 73
the New way.

F H D I H F E F
A F D F I I H I
I L N F H I F D
D F I D F L H F

The Bass.

F N N I Q L N F
F S N O I O Q I
I H F O Q I L D
I F F N O L N F

ASHBY Tune.

74

F H H I F F E F
I L N O N N L N
N Q N L I I H I
I H I L I H H F

The Bass.

S R N S L N N F
S Q N L N O O N
I I I Q N O Q I
I Q N L S N N F

The 50th Psalm Tune.

75

N L I H L N L I H F
F N N L N P Q P P N
N N N L H I N L I H
N N N L H I N L I H
L I H F E F H I L N H
H L L N Q P N L I H F

The Bass.

S R S N L I L N N F
O I I Q N M N F H N
I I I Q Q I I Q S N
I I I Q Q I I Q S N
L N N F N S Q O O N N
N O Q I D L N O S N F

A P E-

The THIRD Order.

A PENITENTIAL Hymn.

The TREBLE.

76

F F H F E F E F
F I I H F F E F
F I I L I I H I
F I F H F F E F
F I L N N N M N
H L N P N N M N
N Q P N L I I H
H L I H F F E F

The Bass.

F S N F N I N F
S S N Q S L N F
S S S Q N O Q I
F S O N I L N F
S S O N Q S V N
Q P N M N F H N
N N H I Q S F N
Q L F N O L N F

BARFORD Tune.

77

F F H I I H H F
F I I L I H H I
N L I H I H F E
E F H I H F E F

The Bass.

S S N S I L N F
F S S Q I Q Q I
I Q S N I L O N
N L Q I Q S N F

TUNES



T U N E S

IN THE

FOURTH ORDER,

OR:

F with a SHARP THIRD.

St. PETER's Tune.

F K L N L K
K H N N M N
K P N L K H F E
K L K K H F

78

The Bass.

F S P N N F
S R N V H N
S L F H K L M N
S R S L N F

K

By

The *FOURTH* Order.By *J. W.*

79

The Bass.

F K N L K H
 H K N P M N
 N P N K F L K H
 N K F H E F

S S R P S N
 N S X V H N
 K L F N S P S N
 R S P L N F

By *W. Croft.*

80

The Bass.

F K L H E F H K
 H F E C H E
 H N K L K C H E
 N K F H E F

F S L N N K H F
 E C A H H A
 N K P H K L H N
 E F K L N F

NORWICH Tune.

81

The Bass.

F K L N F H K L
 K H F F E F
 N S R P N N M N
 K H K L H F

S S P N S P N L
 S N K L N F
 S P N V R S V N
 S R S L N F

The FOURTH Order.

35

PETERBOROUGH Tune. 82

The Bass.

F H K H F E E F
K H N N M N
N K F L K H F E
K H K L H F

S R S N K L N F
S R N S V N
F S P L S L P N
S R S L N F

WINCHESTER Tune. 83

The Bass.

F K K H F L L K
H K N N M N
K P N L K H F E
K H F E E E

F F F N P L L S
N F K H H N
F L F H K L M N
F N P L N F

St. JAMES's Tune. 84

The Bass.

A F H K F H L K
K C E F C A
H K F L K C H E
A F K L H F

F F A F K H N F
F H A F H A H A
N F K H F L H N
N K F H A F

St. AN-

St. ANDREW's Tune.

85

K K F N K F H K
 K K F N M N
 P L H K L N F E
 N K F H E F

The Bass.

F F F E F C A F
 F F C E H A
 L C E F H K L N
 E F K L N F

DUKE's Tune.

86

F K L N N L L K
 K H N N M N
 N P N L K H F E
 F H K L H F

The Bass.

S S P N K L N F
 S R N V H N
 N L K P S L F N
 S R S L N F

HEREFORD Tune.

87

F K L N K L L K
 K H N N M N
 K L N P K H F E
 N P K H H F

The Bass.

S S P N S P L S
 S R N V H N
 S P N L S L P N
 K L S L N F

By

The FOURTH Order.

37

By J. Clark.

88

The Bass.

A F H E A F H K
H K F K M N
H K H F E C H E
A N L K H F

F K L N N K H F
N F S P H N
N S R P N L H N
N K L N A F

The 86th Psalm Tune.

89

The Bass.

F F E F H K K H
K L K K H K
F H K L K H F E
K H F F E F
F F H K H F F E
K L K K H K
K N L K H F C E
F H K H H F

F K H F N K F N
S P S L N F
F L N P N L P N
F N K L N F
S P R S N K F N
S P S L N F
S R P N L K P N
F N K L N F

L

DUR-

DURHAM Tune.

90

The Bass.

F N K P N K F H
 L K N P P N
 N L K N F E F H
 K H L K H F

S R S L N S P N
 L S X V H N
 N P S R S N P N
 S N L N N F

By J. Church.

91

The Bass.

F K F H K L H K
 K L N P F E
 H L L K F K M N
 P R N N M N
 H H K L K F F E
 K E H F E C
 P N L K N L K H
 N K F H E F

F S P N N P R S
 R P N L F N
 S S R S S P P N
 H N E H H N
 N L K H K P P K
 F H H K K C
 P R R S S R S N
 K P P L N F

The *FOURTH* Order.

39

SLEEFORD Tune.	92	The Bass.
F N K L N P P N		S R S P N L L S
K H K N L K H K		S R S N V S N F
N N P R K L K H		F S P N S L F N
F E N P K H H F		P N K L S L N F

NUNC DIMITTIS.

The TREBLE.	93	The Bass.
F L K L N P N L		L P N L K L F L
K H F F E F		S N P L N F
F L K L N P N L		L P N L K L F L
K H F F E F		S R S L N F
K L N P N L L K		S P N L K L H F
N S R P P N		S P N S V N
N H K L K H F E		N L K H F L P N
K H F F E F		F N K L N F

The

The FOURTH Order.

The 100th Psalm Tune. 94

F F E C A F H K
K K K H F L K H
F H K H F C E F
N K F H L K H F

The Bass.

S S N P K P N F
S S S N P L F N
S N F N K L N F
F S P N H K N F

The 81st Psalm Tune. 95

F K L N N P P N
N P R S P R
N S R P N L K N
K P N N M N
N S R P N L K H
K L K K H K
K P N L K H F E
K H F F E F

The Bass.

S S P N S P L S
S P N S V N
S S N P K L S N
S L N S V N
S S N P K L S N
S L S S N S
S L F H K L P N
S N S L N F

The **FOURTH** Order.

41

The 3^d Psalm Tune.

96

The Bass.

F F E A F K H K
F L K H H F
F N L K H F C A
F H K H H F
F K L N K L L K
F E F H H K
K K K H F L K H
F H K H H F

S S N K P N N F
S R S L N F
S R P S N F H N
S N K L N F
S S P N P L H P
S N K L N S
S S S N P L F N
S N S L N F

The COMMANDMENTS.

The TREBLE.

97

The Bass.

F F H K N L K H
K L K H F E F H
N L K H E F C A
K L K H F K H F

F S N S S V S N
S L S N K H F N
N P K L N F H N
S L F N S K N F

M

BURTON

The FOURTH Order.

BURTON Tune.

98

The Bass.

F F K L K L H F
 F H F N K L K H
 K H F A C F C A
 A F H N K L H F

S S P L S L N F
 F N S N S L F N
 S N F N L K H N
 N K N R S L N F

The 44th Psalm Tune.

99

The Bass.

F F E F C A A F
 N L K H H F
 F F E F C A A F
 K L K H H F
 F F H K L N L K
 H F C E F H
 F A C E F H K H
 F F E H H F

F L N K P K N F
 F H K L N F
 F L N K P K N F
 F L F N N F
 F S R P H K L F
 N P L K F N
 F K L N P N S N
 P N K L N F

By

The **FOURTH** Order.

43

By *J. Clark.*

100

The Bass.

A F H K E F H E
H L L K F K M N
N K F C K L H E
A F H K N K H F

F F N S N P H N
N H E F S P P N
N S K L K H H N
N K H F K N A F

BENEDICTUS.

The TREBLE.

101

The Bass.

F C A F H K H F
F L K H H F
F A C E F H K H
F H F F E F
K K H F E C C A
N N K L H K
K K H L K H F E
F H K H H F

F L K P N F N F
F H K L N F
F K L N K H F N
F N P L N F
S S R P N F H N
S R S L N F
S S R P N L L N
F N K L N F

The

*The FOURTH Order.**The 68th Psalm Tune.*

102

F F E C A F H K
 K H F L K H
 F K L N F L K H
 F E F H H F
 N K L N N P P N
 H K N N M N
 L K F H E F C A
 E F K H H F

The Bass.

S S N P K L H F
 S N P L F N
 L K H E P L F N
 P N K L N F
 S S P N R S V N
 N S R P P N
 H N P L N F H N
 N K F L N F

The 103^d Psalm Tune.

103

F F E F H K K H
 F L K H H F
 F K L N F L K H
 F E K H H F
 F F H K F H K L
 H P L K K H
 A F H K F L K H
 F E F H H F

The Bass.

F K H F N K F N
 S R S L N F
 S S P N P L F N
 S N K L N F
 S S R S P N N L
 N L H N P H
 N K H F P L F N
 F N K L N F

The *FOURTH* Order. 45

The 137th Psalm Tune. 104

The Bass.

F E C A F K I I F
 F H K L H K
 K H F E F C C A
 A F H K H F
 A F H K F L L K
 F C E F H K
 F K L N N P P N
 K H K L H F

F N L K P N N F
 L L K H N F
 F N P N K F H N
 N K H F N F
 N K H F P L N F
 F L N P N F
 S S P N K L L F
 S R S L N F

The 124th Psalm Tune. 105

The Bass.

F H K L K H F F E F
 K L N P N L K H F E
 A F F E F H L K H K
 N N L K H K N N M N
 K H F E F H L K H F

S L K H F N K L N F
 S P N L F H K L P N
 N K P N K H H F N F
 S R P S N S R P P N
 S R P N K H H F N F

N

The

The 116th Psalm Tune.

106

The Bass.

K K H L K H H F
 K H F F E F
 F A C E F H L K
 K H K L H F
 N K L N F L K H
 K L K K H K
 K N F L K H F E
 F H K H H F

S S R P K L N F
 F N K L N F
 F K L N K L H F
 S R S L N F
 F S P R S L F N
 S P N L L K
 F S R P S L P N
 F N K L N F



THE
N A M E S
OF THE
Foregoing TUNES,
WITH THE
NUMBER and ORDER of Each,

Plac'd Alphabetically in Four Parts; viz.

1. COMMON Tunes.
 2. PROPER Tunes.
 3. HYMN Tunes.
 4. PARTICULAR Tunes.
-

.....

2 3 4 5 6

.....

.....

.....

.....

.....



COMMON Tunes.

	Order.	Numb.
A llerton Tune	II	42
Ansley Tune	III	71
Asby Tune	III	74
Barford Tune	III	77
Bristol Tune	I	2
Burton Tune	IV	98
Cambridge Tune	III	54
Canterbury Tune	II	36
Chester Tune	I	10
Chichester Tune	II	33
Christ's Hospital Tune	I	9
Colehill Tune	III	61
Duke's Tune	IV	86
Durham Tune	IV	90
Ely Tune	II	38
Exeter Tune	II	32
Gloucester Tune	II	37
Hereford Tune	IV	87

The NAMES of the TUNES.

	Order.	Numb.
<i>Lincolnsbier Tune</i>	I	6
<i>Litchfield Tune</i>	III	55
<i>London Old Tune</i>	II	35
<i>London New Tune</i>	I	7
<i>Manchester Tune</i>	III	51
<i>Martyrs Tune</i>	I	3
<i>Mepshall Tune</i>	III	60
<i>Norwich Tune</i>	IV	81
<i>Oxford Tune</i>	III	58
<i>Peterborough Tune</i>	IV	82
<i>Rochester Tune</i>	III	57
<i>Southwell Tune</i>	III	48
<i>Salisbury Tune</i>	III	59
<i>Staffordsbier Tune</i>	III	70
<i>Sleaford Tune</i>	IV	92
<i>Standish Tune</i>	I	11
<i>St. Ambrose's Tune</i>	III	52
<i>St. Andrew's Tune</i>	IV	85
<i>St. Ann's Tune</i>	II	30
<i>St. Cyprian's Tune</i>	I	12
<i>St. David's Tune</i>	II	31
<i>St. Edward's Tune</i>	I	8
<i>St. James's Tune</i>	IV	84
<i>St. Mary's Tune</i>	I	1
<i>St. Michael's Tnne</i>	II	29
<i>St. Peter's Tune</i>	IV	78
<i>Westminster Tune</i>	II	28
<i>Whitby Tuhe</i>	II	19
<i>Winchester Tune</i>	IV	83
<i>Windfor Tune</i>	III	50
<i>Worcester Tune</i>	III	56
<i>York Tune</i>	II	27

PROPER

The NAMES of the TUNES.



P R O P E R Tunes.

				Order.	Numb.
T HE 1 Palm Tune	-	-	-	III	62
The 3 Psalm Tune	-	-	-	IV	96
The 18 Psalm Tune	-	-	-	III	67
The 21 Psalm Tune	-	-	-	I	17
The 25 Psalm Tune	-	-	-	III	47
The 30 Psalm Tune	-	-	-	III	63
The 41 Psalm Tune	-	-	-	I	13
The 44 Psalm Tune	-	-	-	IV	99
The 50 Psalm Tune	-	-	-	III	75
The 51 Psalm Tune	-	-	-	I	16
The 68 Psalm Tune	-	-	-	IV	102
The 71 Psalm Tune	-	-	-	III	68
The 77 Psalm Tune	-	-	-	III	66
The 81 Psalm Tune	-	-	-	IV	95
The 86 Psalm Tune	-	-	-	IV	89
The 100 Psalm Tune	-	-	-	IV	94
The 103 Psalm Tune	-	-	-	IV	103
The 111 Psalm Tune	-	-	-	II	18
The 112 Psalm Tune	-	-	-	I	15
The 113 Psalm Tune	-	-	-	II	43
The 116 Psalm Tune	-	-	-	IV	106

The

The NAMES of the TUNES.

				Order.	Numi
The 119 Psalm Tune	-	-	-	III	65
The 120 Psalm Tune	-	-	-	II	21
The 122 Psalm Tune	-	-	-	II	44
The 124 Psalm Tune	-	-	-	IV	105
The 132 Psalm Tune	-	-	-	I	14
The 137 Psalm Tune	-	-	-	IV	104
The 141 Psalm Tune	-	-	-	III	66
The 148 Psalm Tune	-	-	-	II	22
The same, by <i>P. Hart</i>	-	-	-	II	23
The same, by <i>J. Clark</i>	-	-	-	II	24
The same, by <i>W. Croft</i>	-	-	-	II	25
The same, by <i>J. W.</i>	-	-	-	II	26

HYMN

The NAMES of the TUNES.



H Y M N Tunes.

	Order.	Numb.
B ENEDICTUS - - - -	IV	101
The CREED, or <i>St. Mary's</i> Tune	I	I
The COMMANDMENTS - - - -	IV	97
The COMPLAINT of a SINNER - - - -	III	49
The HUMBLE SUIT of a SINNER - - - -	III	64
MAGNIFICAT - - - -	II	41
NUNC DIMITTIS - - - -	IV	93
PENITENTIAL Hymn - - - -	III	76
TE DEUM, or the 41 Psalm Tune - - - -	I	13
The LORD's PRAYER, or the 112 Psalm Tune	I	15
The LAMENTATION, or MARTYRS Tune	I	3
VENI CREATOR, or the 132 Psalm Tune	I	14

The NAMES of the TUNES.

PARTICULAR Tunes.

		Order.	Numb.
B Y W. Croft,	-	III	53
By the same,	-	IV	80
By J. Clark,	-	IV	88
By the same,	- - -	IV	100
By J. Church,	-	I	4
By the same,	- - -	I	5
By the same,	- -	III	69
By the same,	- -	IV	91
By J. W.	- -	II	20
By the same,	- -	II	34
By the same,	- -	II	39
By the same,	- -	II	40
By the same,	- -	II	79
By the same,	- -	II	45
By the same,	- -	IV	46
The French 100 Psalm Tune,			
the Old way		III	72
Ditto - the New way		III	73

A TA-



A
T A B L E,
O F T H E
Several Sorts of M E T R E, with the
TUNES proper for each.

Short Metre, 4 Lines, 6, 6, 8 and 6.
Num. 19, 20, 47, 48, 78, 79.

Short Metre, 6 Lines, all 6.
Num. 18, 21.

Short Metre, 6 Lines, 6, 6, 6, 6, 8 and 8.
Num. 22, 23, 24, 25, 26.

Short Metre, 8 Lines, all 6.
Num. 49.

Common Metre, 4 Lines, 8 and 6.
Num. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 27, 28, 29, 30,
31, 32, 33, 34, 35, 36, 37, 38, 39, 45, 46, 50, 51,
52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 80, 81, 82,
83, 84, 85, 86, 87, 88, 90.

Common

A TABLE of METRE.

Common Metre, 8 Lines, 8 and 6.

Num. 13, 14, 17, 41, 62, 63, 64, 65, 66, 67, 68, 69,
70, 89, 91, 93, 95, 96, 99, 101, 102, 103, 104, 106

Long Metre, 4 Lines, all 8.

Num. 12, 40, 42, 71, 72, 73, 74, 77, 92, 94, 97, 98,
100.

Long Metre, 6 Lines, all 8.

Num. 15.

Long Metre, 8 Lines, all 8.

Num. 16, 76.

Long Metre, 12 Lines, all 8.

Num. 43.

Long Metre, 5 Lines, all 10.

Num. 105

Short and Long Metre, 12 Lines, 6, 6 and 8.

Num. 44.

Long Metre, 6 Lines, 10, 10, 10, 10, 11, 11.

Num. 75.

The E N D.

APPENDIX,

Shewing how Musick may be performed in Notes of different Time as well as Tune, upon the *Psalter*, and this only by *Letters* and *Points*, without the Use of any Musical Lines, Notes or Characters.

AS there are seldom more than four different Notes made use of in little Hymns and Anthems, I have therefore herein made use of but four different Sorts of Letters, and have chosen the *Roman* Letters, both great and small, for such Notes as in this Kind of Musick are mostly used, which are the *Minum* and *Crotchet*.

A *Semibreve* may be signified by Old *English* Capitals ; thus, **A**

A *Minum*, by *Roman* Capitals, ——— thus, A

A *Crotchet*, by *Roman* Small Letters, ——— thus, a

A *Quaver*, by Old *English* Small Letters, ——— thus, a

A *Semibreve Rest*, by the Point called Paragraph, thus, ¶

A *Minum Rest*, by an Atterisk ——— thus, *

A *Crotchet Rest*, by a Carot, ——— thus, ^

A *Quaver Rest*, by a Comma, ——— thus, ,

A Capital C may signify Common Time.

A Figure of 3 Treple Time.

A Colon may be used to answer the Place of Bars, thus, :

A Parenthesis, placed thus (may signify a Slur.

A Period must follow such Letters as in Musick are *Pricked Notes*.

Two Brackets, placed thus][may denote the Middle of a Tune, but placed thus [] may signify or denote the End of a Tune.

And to shew how the same are to be made use of, I have chosen a Morning and Evening Hymn out of a Book called the *Divine Companion*, and have set them both in Musical Notes and Letters, that the Way or Manner may be the more plainly seen : The first of which is in Common Time, and the other in Treple Time.

A Morning Hymn Set by M^r Jer: Clarke.



Which, according to the foregoing Rules, must appear in the following Manner.

Treble, F : K · l : H E : F H : E H : K · p : M N : P M : N] [

C *A - wake my Soul, a-wake my Eyes, a-wake my drow-zy Facul-ties ;*

Bass, F : S L : N N : K L : N N : n p r s : V R : V H : N] [

Treble, N : L K : H K : l k h f : E A : f h f h : K L : H · f : F []

a-wake and see the new born Light, sprung from the darksome womb of night

Bass, N : p r S : N l k : H H : N N : K · h : F L : N · n : F []

An Evening Hymn Set by M^r. Jer: Clarke.

Sleep, downey sleep, come close mine Eyes, tir'd with beholding Vanities.

welcome sweet sleep that drivest away, the toils, and follies of the day.

The same, set according to the foregoing Directions.

Treble, F f d B : H : I H F : C : N N N : I I : L H : J . I

3 Sleep downey, sleep, come close mine Eyes tir'd with beholding Va--ni--ties;

Bass, F F H : J N : S Q O : H : I I I : C N : O C : J . I

Treble, Q Q O : H N : N L I : H H : I H F : C N : J h f : f . I

Welcome sweet Sleep, that drivest away, the Toils and Follies of the Day.

Bass, I I Q : W W : W V S : H N : S Q O : H I : L H : f . I

the making use of different Letters, to signify Notes of different Length or Time, will occasion more Time and Study to learn the same, than is required in the foregoing Psalms: because there the Notes are intended to be all of the same Length or Time. Nevertheless it must be owned, that this Method will still be much easier than the common Way is, because not attended with near the Difficulties. And therefore, if a Collection of such little Hymns and Anthems was to be made, with full, plain and intelligible Directions, drawn up for Learning or Playing the same, I doubt not in the least but that any Person might thereby, with taking a little Pains, be able to understand the same, without any farther Assistance.

And whereas many of our little Hymns and Anthems, as well as Psalm-Tunes, are composed in Three Parts, which Third Part is commonly called the Mean, or Middle Part, and sometimes the Tenor, because the Notes thereof generally lie between those of the Treble and Bass, and therefore cannot well be set for this Instrument as it now is, without placing the Treble and Bass-Parts too high upon the Finger-Board; for Reason whereof I propose, that another String be added to the Instrument, called the Mean or Middle-String, and placed in the Middle of the Bridge and Finger-Board, over the Place where the Letters are fixed; which Place must then be also furnish'd with Frets, in the same Manner and Distance as in the other two Places.

This Middle-String should be tuned a Fifth above the Bass, which will make it a Fourth below the Treble; that is to say, when sounded open, it must be a Unison with, or of the same Tone as the Bass-String is when stop'd at the Letter H. And when the Mean or Middle String is thus tuned, if you stop the said String at the Letter F, it will then have the same Tone or Sound as the Treble-String is, when open, if the said Treble-String is rightly in Tune with the Bass. And in this Manner Hymns and Anthems in Three and Four Parts may be performed on this Instrument with the same Ease as those of two Parts. And this I suppose to be the utmost Improvement that can be made upon this Instrument; which however I leave to the further Consideration of all true Lovers of Psalmody.

